
EDUCATIONAL AXIOLOGICAL POTENTIAL OF MUSIC ART FOR THE FORMATION OF MORAL VALUE ORIENTATIONS OF STUDENT YOUTH

**Ilmira Fuatovna Kamalova, Ziliya Mukhtarovna Javgildina^{*},
Rasykh Farukovich Salakhov and Rada Insafovna Salakhova**

*Kazan (Volga region) Federal University, Kremlevskaya St., 18, Kazan, 420008, Russian
Federation*

(Received 12 September 2014, revised 1 October 2014)

Abstract

The article researches educational axiological potential of the music art by the development of moral value orientations among university students. The results of this research prove the effectiveness of the formation process of moral value orientations of the students from Kazan University using the means of music art provided with the structuring content of the musical education among the fundamental moral, human, cultural values, by taking in account students' level of spiritual and moral development. This is achieved by the combination of musical education and creative activities in the process of artistic creativity among students.

Keywords: musical art, axiological potential, aesthetic education, moral value orientation, students

1. Introduction

The contemporary social reality in Russia is characterized by transformation in all spheres of public life and moral character: by changing the value of paradigms, by negative attitude toward history, culture and national traditions, by decline of the knowledge prestige, by the lack of true ideals [1]. This process is most significantly apparent among youth and affects the development of negative personality traits. In this regard the orientation of students to the fundamental spiritual and moral values, education of human personality with high culture, high moral ideas and values, active citizenship and the desire for self-realization are the most important activities of the higher education [2].

By solving these problems an invaluable role is played by music art, which has great educational potential and being associated with emotional and imaginative thinking is one of the active means of moral attitude formation especially for young people toward the world [3].

^{*}Corresponding author, e-mail: zilia.javgi@gmail.com

The research of the development and of the process of personality formation using the means of art is becoming increasingly popular in the theory and practice of moral and aesthetic education of younger generation. Comprehensively influence of different kinds of arts on the moral development of personality was studied R.A. Akhmadeeva, A. Bardi, M.A. Nalbandyan, B.M. Nemenskiy [4-6]. In works by E.B. Abdullin, Y.B. Aliev, E.A. Boldin, L.N. Bolshunova, M.V. Glezer, L.N. Shkoliar, S.K. Shvarts are analyzed the features of music-aesthetical education and of the formation of the musical culture of children and youth [7-12].

2. Method

The methodological basis of this research is the philosophical position of a person as the supreme values of society whose personality is formed in activity, mediated by a variety of relationships to other people; axiological approach; systematic approach; personal approach [13, 14].

The research methods are: theoretical analysis of psycho-pedagogical literature on the problem, modelling, researching and generalization of mass of advanced pedagogical experience, observation, surveys, testing, interviews and pedagogical experiment.

3. Main part

In the common classification of aesthetic values the main category is 'perfect'. The reflection of the 'perfect' in art is the perfection of art form, truth by the representation of life, the presence of moral content.

The proximity of moral and aesthetic values is caused by the fact of their expression of the attitude to the world, i.e. they are submitted by the individual on his own, on basis of sense of aesthetic pleasure or disgust, tragic empathy, sense of duty or of the pangs of conscience [15]. The unity of moral and aesthetic is the basis law of art development, the realization of its educational function, determines the exceptional strength of its artistic influence which allows the raising of work to masterpiece.

The moral ideal is in art as perfect and can be 'materialized' only through a system of artistic means, artistic image [16]. In this regard the educational power of art is due to the presence of moral content in it, as to its aesthetic nature. The moral meaning and value of art is due to the force of the aesthetic experience, born in the process of its perception, feeling of a person of belonging to something great, significant, which is reflected in special moral condition, named by Aristotle 'catharsis' (purification) [17]. This is a particular 'shock' that captures the whole personality: uplifting and enlightening of feeling, prompting it for reflection and self-estimation, contributes to moral self-purification. Characterizing of the meaning of artistic influence on personality L.S. Vygotsky wrote that: "the effect of art by making catharsis and involving in this process of the most important vital turmoil of personal soul is the social

action” [18]. However the effectiveness of art as a mean of education does not mean its omnipotence.

Firstly its educational effect largely depends on subjective factor, namely the willingness and ability of person to perceive the true art (the presence of emotional responsiveness, emotional sensitivity, sufficient artistic training, moral and artistic value orientation, moral ideals and beliefs, etc.). According to F.V. Shelling “only harmonic minded soul (and the harmony is true morality) is truly capable to perceive poetry and art” [19]. Secondly, there is a large role of the objective factor, because art is only a separate element in the system of socialization. In addition to art, on view and tastes of person influence also his social position, history situation, features of the national culture, level of belonging to politics, religion, vicissitude of life and others.

By analyzing the educational potential of music art on the formation of moral values we note, that in the question of the unity of moral and aesthetic, morality and art are in a general, special and individual relationship. This implies, that the music, being one of the arts, is obeying its laws and meets the patterns of moral and aesthetic unity.

Music as one form of art reflects the surrounding reality through music, the system of musical means of expression and therefore has its own particularities and its own place by the formation of the spiritual world of personality [20]. Historically all times the music was used for the purpose of moral and civic education. Not by chance that the research problems in works of ancient scientists (‘The State’ by Plato, ‘Politics’ by Aristotle) had state-political character and today did not lose their relevance. Music has significant potential by the moral education of youth generation due to its specific effect on human [21].

The impact of music on people is due to some features of its language, which has the following characteristics: specific language of emotions and feelings due to the historical and social aspect; international language without language barriers and geographical boundaries; abstract language, which causes certain feeling and different associations; language calling by exposing on auditory analyzers of the effect of synaesthesia (visual, muscular, tactile, olfactory sensations) [10].

The impact of music on people varies from positive to negative. Particularly large effect has the high musical art with the property of improving of human’s soul which forms the basis of moral attitude towards the world and people. The spiritual and moral quest of composers expressed in them are always associated with the motion ‘from darkness to light’ with the assertion of the beauty of life with the triumph of forces of good. The classical music is a source of vital energy directed on constructive transformation of itself and of the surrounding world [11].

However a number of sound combinations, some features of tones and rhythm can awaken in human quite different feelings. This feature of art is specified by L.N. Tolstoy. In the ‘Kreutzer Sonata’ he wrote that “the music acts are sometimes so terrible, so awful” [22]. This statement has not lost its

relevance. For example, the rhythmic basis of a number of works of rock music has a structure which contrary to the biorhythms of human body. At perception of such music one can acquire the need for aggressive self-expression which has destructive effect on his personality.

Music is more than other forms of art faced to the emotional sphere of human. It contributes the direct activation of experiences and feelings. On one hand this is due to the fact that a person responds to any stimulus in holistic manner of all his body, of his entire personality. On the other hand, according to L.S. Vygotsky the aesthetic emotions are intelligent, 'smart' emotions resolved in images of fantasy "rather than appear in clenching and tremor" [18, p. 201].

Also the music art has a great influence not only on emotions of personality, but also on his mind and intellect. This synthesis according to B.M. Teplov helps to turn the main, maybe some external knowledge into emotional knowledge, in depth feeling. He considers that the music can not provide new knowledge, but can deepen them through emotional saturation. "In music we understand the world through emotion. Music is emotional knowledge." [23].

The process of musical perception as complex perception of art work includes the emotional and aesthetic experience and empathy (censoring perception), the ideological and moral analysis (understanding), artistic appreciation (interpretation of perception) and recreation of the content of a piece of music. Active creative perception of music firstly considers the emergence of interest in the product, the installation of its perception then listening, understanding and experience of music and finally its interpretation and estimation. The basis of understanding by human of musical images is the author's experience refracted through the prism of personal views, emotions, life and aesthetic experience.

Analyzing of the specifics of art psychological impact on human, a number of researchers consider the personality which interact with art at the level of artistic consciousness and regard as an active process during which is transferring the values of spiritual culture of society into the individual system of values with personal meanings.

The process of subject immersion in the world of art is analyzed by researchers of the context of perception theory by M.M. Bakhtin who considers any work of art as a "living art event" which is attended by the characters and the author of contemplative [24]. 'The work of the soul' consisting of understanding the creative installation to a hero of a musical work ensures the effectiveness of the spiritual and moral development process of the individual by means of musical art.

Educational potential of the music art in terms of pedagogy is due to the fact that it is an emotionally-sound mode of transmission of spiritual experience. By investigating the problem of the educational effects of music on a human one should stay on the concept of assimilation. It is a universal principle which provides understanding of the specifics of individual by means of music. Educational function of music is realized in the process of interaction with the musical art collective and individual consciousness. The main principles of the

assimilation concept are formulated by E.A. Bodina who defines several levels of music effects on the spiritual and moral development of personality: emotional synchronization; semantic immersion; spiritual objectification; acting objectification [9].

Researching the literature on this problem allowed to reveal the educational axiological potential of music by the development of moral value orientations of university students, which is in education of culture of feelings, sharpness and depth of human experience; formation of moral and aesthetic value orientations, ideas, beliefs, ideals; enrich of emotional and moral experience of individual receptivity and responsiveness; improvement of empathy, sympathy or 'indifference' mechanisms; development of the perception ability and of bringing harmony in their environment; the navigation ability in complex situations of moral choice.

The defined educational axiological potential of the musical art has been realized in the course of experimental work on the development of moral value orientations of students carried out for sixteen years (1999-2009) at Kazan University. The total number of participants at the experiment was 835 students. As for purpose and content of the experience it was forming, as for the terms of it – mixed (traditional, cross, constant).

During the experimental work we formed two equal on their initial musical education level groups – experimental and control and carried out a monographic research of the development process of moral value orientations of students over the years. A thorough analysis of the work was annually conducted. Conclusions were made and any necessary changing in the model was done. We compared the results shown by students during all years, but in our research we give the results shown by students of the Faculty of Law from Kazan University for the last three years. The experimental work consisted of three phases: ascertaining, formative and controlling.

On the ascertaining stage of the research, the survey of students from the Faculty of Law of the University was conducted for researching of students value orientations by using of the M. Rokeach technique ('Value Orientations') [25].

Based on our research concept we focused on the location of values in this hierarchies: practical wisdom (the maturity of judgment and common sense, achieved life experience); the beauty of nature and art (the experience of beauty in nature and art); social vocation (the respect of others, collective, workmates); happiness of others (well-being, development and improvement of other people, all people, whole humanity). Among the instrumental values we conducted a special analysis of the location of the following values in the hierarchy: good manners (good manners); intolerance to shortcomings in themselves and in others; education (breadth of knowledge, a high general culture); responsibility (sense of duty, the ability to keep word); self-control (self-restraint, self-discipline); tolerance (for the view and opinions of others, the ability to forgive others their mistakes and errors); mindedness (the ability to understand another point of view, to respect other tastes, customs, habits); honesty (truthfulness,

sincerity); sensitivity (diligence).

The obtained data were analyzed, compared and summarized, allowing making some adjustments during the experimental work. The results of students testing at the initial stage of the experiment, by using of the method by M. Rokeach, are provided in Table 1.

Table 1. Results of the research on value orientations of the students from the control group in the course of the ascertaining experiment based on M. Rokeach method (in %).

Hierarchy of preferences	Control group 1 (35 persons)	Control group 2 (41 persons)	Control group 3 (40 persons)
<i>'Practical wisdom' as terminal values</i>			
'is leading'	8.55	9.72	10
'one of the main'	37.05	36.45	40
'not main'	54.4	53.83	50
<i>'The beauty of nature and art' as terminal value</i>			
'is leading'	11.4	9.72	12.5
'one of the main'	39.9	38.8	42.5
'not main'	48.7	51.4	45
<i>'Public recognition' as terminal value</i>			
'is leading'	14.25	12.15	15
'one of the main'	34.2	38.8	40
'not main'	51.55	49.05	45
<i>'The happiness of others' as terminal value</i>			
'is leading'	11.4	14.58	10
'one of the main'	48.45	41.31	50
'not main'	40.15	44.11	40

The results of the ascertaining experiment showed that the successful implementation of the process of development of moral value orientations of students with the help of the means of the musical art requires the creation of the following special conditions: 1) The structuring of the musical educational education around of the fundamental moral, human, cultural and other values; 2) the age-appropriation of students and of their level of spiritual and moral development in the selection of music repertoire; 3) the formation of the moral ideal of students during the specially organized perception of musical works in the value semantic context; 4) the optimal combination of different kinds of music-educational, artistic and creative activities of students (cognitive, creative, value-oriented and communicative); 5) the use of specially developed educational technology of development of moral value orientations in the process of artistic creativity, in the framework of the elective course on the art of music for the students of the humanities departments aimed at familiarizing with the moral values of the world's musical culture, formation of assessment understanding of life phenomena on the basis of the common values and culture of senses.

At the stage of the formative experience in the framework of the elective classes on the musical art with the aim of familiarizing with the moral values of the world's musical culture, formation of assessment understanding of life

phenomena on the basis of common values and culture of senses, the carried out testing conditions and their effectiveness was proved.

The logic of the formative stage of the experiment was determined by the general hypothesis of the research. It was suggested that the results compared with the data of the ascertaining stage in statistically significant limits can confirm the improvement of moral value orientations of students defined by following parameters: 1) knowledge of the axiological aspects of musical art, of the essence of a person's worth, Goodness, Beauty, Family, Earth, Peace, Labour, Culture, Knowledge, the perceptions of their own moral values and benchmarks; 2) emotional developed sphere of students, their ability to perceive the emotional and aesthetic world, the desire to listen and obey the highest examples of moral values in the axiosphere of personality (judgment of high values of human existence, their free choice and ranking, emotional approval of their management in practical life activity); 3) the presence of moral ideals, moral principles of personality, ability to exercise choice of appropriate behaviours in real-life situations, the desire to participate in creative activities, choral singing.

Table 2. Dynamics of the development of value orientations system for the control group and the experimental group students after the experimental work (in %).

Hierarchy of preferences	Control group1/ experimental group (35 persons)	Control group2/ experimental group (41 persons)	Control group 3/ experimental group (40 persons)
<i>'Practical wisdom' as the terminal values</i>			
'is leading'	8.55/48.45	9.72/41.3	10/42.5
'one of the main'	37.05/42.75	36.45/48.6	40/50
'not main'	54.4/8.8	53.83/10.1	50/7.5
<i>'The beauty of nature and art' as the terminal value</i>			
'is leading'	11.4/42.75	9.72/36.45	12.5/40
'one of the main'	39.9/51.3	38.8/53.83	42.5/55
'not main'	48.7/5.95	51.4/9.72	45/5
<i>'Public recognition' as the terminal value</i>			
'is leading'	14.25/39.9	12.15/38.8	15/40
'one of the main'	34.2/48.7	38.8/51.4	40/50
'not main'	51.55/11.4	49.05/9.72	45/10
<i>'The happiness of others' as the terminal value</i>			
'is leading'	11.4/34.2	14.58/38.8	10/35
'one of the main'	48.45/51.55	41.31/49.05	50/55
'not main'	40.15/14.25	44.11/12.15	40/10

At the control stage of the experiment, the questionnaire was offered to students for determination of their level of moral value orientations. The results are listed in Table 2.

The control stage of the experiment also included an analysis and generalization of the result, summarizing of the results of the experimental work and theoretical understanding of the empirical data.

Table 3. Dynamics of the evaluation of the development level of moral value orientations before and after the experimental work (in %).

Development level of the moral value orientations	Control group 1/ experimental group (35 persons)	Control group 2/ experimental group (41 persons)	Control group 3/ experimental group (40 persons)
High level	6/23	10/17	12/18
Average level	34/28	61/76	70/70
Low level	60/49	29/7	18/12

4. Conclusion

Thus, by summarizing the above we can say that musical art has a high educational axiological potential and in certain pedagogical conditions conducts to effective development of moral value orientations. At the same time the moral and aesthetic education with the help of music and art means has spiritual, moral, ethic and aesthetic influence, affecting the full development of personality, its intellectual, volitional spheres, worldview and lifestyle.

References

- [1] S. Frith, *Popular Music: Critical Concepts in Media and Cultural Studies*, Psychology Press, New York, 2004, 1752.
- [2] I.F. Kamalova, *The development of moral value orientations of the students of the university with help of means of musical art*, PhD thesis, Kazan State University, Kazan, 2009, 3.
- [3] Z.M. Javgildina and I.F. Kamalova, *Teoreticheskie osnovy razvitiya npravstvennich cennostnich orientacii studencheskoi molodyoji sredstvami mucicalnogo iskusstva (The theoretical basis for the development of the moral value orientations of students with help of means of musical art)*, Regional publishing house, Kazan, 2012, 37.
- [4] A. Bardi and S.H. Schwartz, *Pers. Soc. Psychol. B.*, **29(10)** (2003) 1207-1220.
- [5] M.A. Nalbandiyan, *Pedagogical conditions social and aesthetic education of high school students through art*, Vldos, Stavropol, 2002, 210.
- [6] B.M. Nemensky, *Pedagogy of art*, Education, Moscow, 2007, 256.
- [7] E.B. Abdullin, *Methodology of pedagogy of music education*, Gnom, Moscow, 2010, 416.
- [8] Y.B. Aliyev, *Handbook of school teacher-musician*, Vldos, Moscow, 2000, 236.
- [9] E.A. Bodina, *Formation of moral and spiritual culture of personality*, Pedagogical University, Moscow, 2013, 54.
- [10] L.N. Bolshunova, *Influence of musical means on the development of empathy of personality*, PhD thesis, Novosibirsk State Pedagogical University, Novosibirsk, 2000, 12.
- [11] M.V. Glezer, *Humanization of personality of adolescent in the process of learning music*, PhD thesis, Federal State Scientific 'Institute for the Theory and History of Pedagogy' of the Russian Academy of education, Moscow, 2006, 45.
- [12] L.V. Scholar, V.A. Scholar and E.D. Cretan, *Music education in schools: Textbook for students of music faculties and separate the higher and secondary educational institutions*, Academy, Moscow, 2001, 232.

- [13] E.S. Markarian. *Cultural Studies in the context of global security. Fundamental Problems of Cultural Studies*, Vol. I: *Theory of Culture*, D. Spivak (ed.), Aletheia, Petersburg, 2008, 432.
- [14] V.A. Slastenin and G.I. Chizhakova. *Introduction to pedagogical axiology*, Academy, Moscow, 2003, 192.
- [15] E. Tarasti, *Semiotics of Classical Music: How Mozart, Brahms and Wagner Talk to Us*, Walter de Gruyter, Helsinki, 2012, 493.
- [16] E.A. Lippman, *A Humanistic Philosophy of Music*, Pendragon Press, New York, 2006, 321.
- [17] A. North and D. Hargreaves, *The Social and Applied Psychology of Music*, Oxford University Press, Oxford, 2008, 496.
- [18] L.S. Vygotskiy, *Psychology of art*, Labyrinth, Moscow, 2010, 316.
- [19] F.V. Shelling, *Philosophy of art*, Direct-Media, Moscow, 2012, 84.
- [20] V.A. Sukhomilinskiy, *About education*, School Press, Moscow, 2003, 137.
- [21] V. Yule, *Psychology for Teenagers*, Stephen Digby, Melbourne, 2009, 151.
- [22] L.N. Tolstoy, *Kreutzer Sonata*, Azbuka, Moscow, 2012, 61.
- [23] B.M. Teplov, *Psychology of the musical art*, Science, Moscow, 2003, 158.
- [24] M.M. Bakhtin, *Aesthetic of the verbal art*, Science, Moscow, 2012, 164.
- [25] M. Rokeach, *The nature of human values*, Free press, New York, 1973, 438.